

See also: Pond, Shepherd

Harvard University Tercentenary
(Cambridge, MA)

1936

(Pond letter(s) originally
found with Harvard
Tercenary material)

The American Numismatic Association

Federal Charter Granted 1912

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September 3, 1936

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Shepard Pond
258 Boylston St.
Boston, Mass.

Mr. Howland Wood
American Numismatic Soc.
Broadway at 156th St.
New York, N. Y.

Dear Mr. Wood:

Thanks for your letter of September 2.
Perfectly O. K. about the delay in photography. I
will assume you have a memorandum to the effect so that
the work can be done a little later on when possible.
This will save you from being nagged by me with
"follow ups".

As for the Harvard Tercentenary medallion,
there is a four page circular gotten up on the subject.
You can undoubtedly get this circular by writing to
Harvard Tercentenary office, Straus Hall, Cambridge, Mass.
You can also get the medallion "upon application by mail
to the same address with a check to the order of Harvard
University". There seems to be no New York distribution
point.

#3.

The circular is well worth having for
your files and I think you would be justified in ac-
quiring one of the medallions.

If I were not right in the midst of
spending a lot of money as a "newly wed", I might let
my generosity lead me to donating one to the Society
but for a while at least "charity begins at home".

With kindest regards,

Yours very truly,

Shepard Pond

Sept. 9, 1936

Mr. Shepard Pond
258 Boylston St.
Boston, Mass.

Dear Mr. Pond:

I am just up from the country for a day or so. Will write for the circular and probably send for the medal. Much obliged for telling me about this.

Robertson is improving slowly and we should begin to photograph fairly soon.

Very truly yours,

Curator

HW ks

Sept. 10, 1936

Harvard Tercentenary Office,
Straus Hall,
Cambridge, Mass.

Gentlemen:

We understand you have issued a circular on the Harvard Tercentenary medallion. We would appreciate it if you would send us this circular. We presume the medal may be obtained by anyone at a price.

Very truly yours,

Surator

HW ks

HARVARD UNIVERSITY TRICENTENARY CELEBRATION

TRICENTENARY SESSION OF THE
SUMMER SCHOOLS
JULY 6 - AUGUST 15, 1936



TRICENTENARY CONFERENCE
OF ARTS AND SCIENCES
AUGUST 31 - SEPTEMBER 12, 1936



CONCLUDING CEREMONIES
TRICENTENARY DAYS
SEPTEMBER 16, 17, 18, 1936



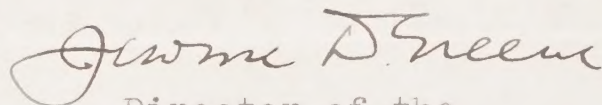
OFFICE OF THE DIRECTOR
LEHMAN HALL
CAMBRIDGE, MASSACHUSETTS

December 3, 1936

Dear Sir,

I take pleasure in sending you under separate cover two medals commemorating the Tercentenary of the Founding of Harvard College, one large one in bronze and a small one in silver, which are presented to the American Numismatic Society with the compliments of the President and Fellows of Harvard College.

Very truly yours,



Director of the
Tercentenary Celebration

Edward T. Newell, Esq., President
American Numismatic Society
155th Street and Broadway
New York, New York

HARVARD TERCENTENARY MEDAL



*Designed and executed by Graham Carey, A.B. (Harvard), 1914
Medals struck by the Medallic Art Company
Copyright by the President and Fellows of Harvard College*

TERCENTENARY CONFERENCE BADGE

ADMISSION to the Tercentenary Conference of Arts and Sciences, to be held in Cambridge August 31 — September 12, 1936, will be controlled by badges with different colored ribbons — one for each of the four main fields of learning. The importance of the Conference as the most substantial and characteristic feature of the Tercentenary Celebration, the distinction of its participants from many parts of the world, and the representative character of the attending scholars from all parts of the United States and Canada made it appropriate to have a badge of a simple and dignified type that should be a work of art befitting the occasion and an acceptable memento of the Tercentenary.

In keeping with old traditions of die-sinking, the designing of the Medal was committed to a firm experienced in the method whereby the artist who creates the design himself executes it by a process of graving and punching a die, instead of the common modern method of first making a plastic model and then transferring it to the die by purely mechanical means. In the present instance, full advantage is taken of the perfection of modern machinery for the final sinking of the steel dies and for striking the medals; but the design thus reproduced in

steel is one that *the same artist has both drawn and cut*. The finished work is thus, recognizably, the product of the die-sinker's art, strictly so-called, rather than that of the modeller. It should be added that the lettering and certain repeated elements, as distinguished from the other parts of the design, are done by means of steel punches, similar to those used by the ancients, and specially designed by the artist for this medal.

The Medals have been struck in silver, a medium that naturally lends itself to that desirable contrast between the raised surfaces, which tend to become polished by contact in ordinary handling, and the depressed areas which darken with exposure to the air. The general design of the Medal — the Arms of Harvard on the obverse and a text on the reverse side — follows very closely the usage of the seventeenth century in the striking of commemorative medals. The Harvard shield is surrounded by a wreath of laurel and is graced with academic palms. Around the band of foliage is a band of lettering: ANNO ACADEMIAE HARVARDIANAE TRECENTESIMO MDCCCXXXVI. The reverse bears a quotation from Governor William Bradford's History of Plimmoth Plantation: 1636 — 1936 OUT OF SMALLE BEGINNINGS GREATER THINGS HAVE BEEN PRODUSED BY HIS HAND THAT MADE ALL THINGS OF NOTHING AND GIVES BEING TO ALL THINGS THAT ARE.* Thus one side of the Medal recalls an ancient prophecy of growth from smallness to greatness, while the other side identifies that prophecy with the Harvard of today.

The design and execution of the Medal were committed to Graham Carey, of the Class of 1914, who is associated with John Howard Benson under the firm name of John Stevens, of Newport, R. I. This firm has made a specialty of designing and sinking dies and has recently executed, among other commissions, the Rhode Island Tercentenary Half-Dollar, issued by the United States Mint in March, 1936. The medals have been struck by the Medallic Art Company of New York.

* The complete passage, quoted by S. E. Morison in his *Harvard College in the Seventeenth Century*, Part I, page 2, reads as follows: *Thus out of smalle beginnings greater things have been prodused by his hand that made all things of nothing, and gives being to all things that are; and as one small candle may light a thousand, so the light here kindled hath shone to many, yea in some sort to our whole nation; let the glorious name of Jehova have all the praise.*

TERCENTENARY MEDALLION

Upon the completion of the dies for the Tercentenary Conference badge, their merit was thought to justify a reproduction of the same design in bronze and in a larger size more suitable for permanent use. Accordingly a limited number of Medallions have been struck, with a diameter of $3\frac{1}{4}$ inches. These can be obtained at a price of \$3.00 each at the Tercentenary Office, Straus Hall, Cambridge, or upon application by mail to the same address, with a cheque to the order of Harvard University. The Medallion can also be purchased through Messrs. Shreve, Crump and Low, 324 Boylston Street, Boston, and the Harvard Co-operative Society, Cambridge.



NUMISMATIC NOTE

Those who are interested in the history and development of the Roman Alphabet will notice that the lettering of the Harvard Tercentenary Medal has a quality which suggests both the European Middle Ages and the American Nineteenth Century. In other words, it is a typically Seventeenth Century alphabet, for that century was far fuller of the spirit of the Gothic past than is often realized and was to lead by logical developments to the times we ourselves can remember. Thus the use of thick and thin strokes in their letters is the use neither of the Gothic nor of the Victorian coin designers, though suggestive of both, but is very close to the manner of the period that lies between them.

It would be mere antiquarianism to try to produce medals today by exactly the same technical processes that were in use three hundred years ago; and it would also be practically impossible. Much of the beauty of the older coins and medals is due to the simpler and more artistically controllable methods used, as compared with the very complicated mechanisms which separate contemporary designers from direct contact with the realities of their problem. The older artist worked directly, with punches and gravers, upon the steel dies from which the medals were struck. The modern artist, working at a greatly magnified size in clay, plasticene, or plaster, and with the tools by which these plastic materials are shaped, is under a heavy disadvantage when required to keep constantly in mind the exigencies of a small object of silver which is actually to be struck from steel. The designers of the Harvard Tercentenary Medal were freed from this disadvantage, even though that meant abandoning the accepted modern practice of coin and medal production and risking the charge of antiquarianism. In the production of this medal the advantages of modern technology were made use of at every point where they were believed to be

of genuine service, but they were thrown aside whenever they threatened to come between the designer and the consistent expression of his art.

The technical problem consists in the proper treatment of the materials of the thing to be made and in the proper treatment of the instruments by which the materials are to be shaped. The beauty of the final result, in so far as it is dependent upon technical excellence, is the result of intelligence in the handling of materials and tools.

In the case of these medals the materials, silver and bronze, are both substances which turn dark on exposure to ordinary, sulphur-laden city air, but which when rubbed and kept bright have very beautiful colors of their own. A coin or a medal, which when in use will be subject to constant rubbing, is best designed with these conditions in view, as a pattern of related light and dark patches — the light being the higher areas which will naturally come in contact with other things, and the dark being the depressed areas which are protected from such contact. This principle has been borne in mind in the development of the present designs.

The traditional tools of the die-sinker, from early Greek times down to the Nineteenth Century, are the punch and the graver. Where a repetition of certain simple shapes is necessary to give *unity* to the design, hardened punches are struck into the face of the die. Where *variety* and *life* are required, that is, where the elements are not exact repetitions of each other, the graver is used to plow up little furrows in the die. In either case, the die-sinker, using the tool to lower the surface of the die, raises the corresponding surface of the medal struck from it and thus practically draws in white upon a dark ground. In the case of the Harvard Medal, the beaded border, the letters, and the laurel leaves and berries are the work of specially designed steel punches, while the stems of the laurel, the veins in the leaves, the palms, the books, the ribbon, etc., show the flexibility of graven work.

G. C.

August 25, 1936

December 14, 1936

Harvard University Tercentenary Celebration,
Office of the Director,
Lehman Hall,
Cambridge, Mass.

Dear Sirs:

I beg to acknowledge receipt of the large bronze and the small silver medals issued in commemoration of the tercentenary celebration of the founding of Harvard College which was sent to this Society through our President, Mr. Edwart T. Newell.

We appreciate this gift very much, especially as we have about 50 medals relating to Harvard College.

Very truly yours,

Curator

HW ks